ENO'S

ELEMENTARY AND ADVANCED TECHNIC STUDIES FOR THE

BANJO

BY

PAUL ENO.

PART	I	PART	VI
..	II	..	VII
..	III	..	VIII
..	IV	..	IX
..	V	..	X

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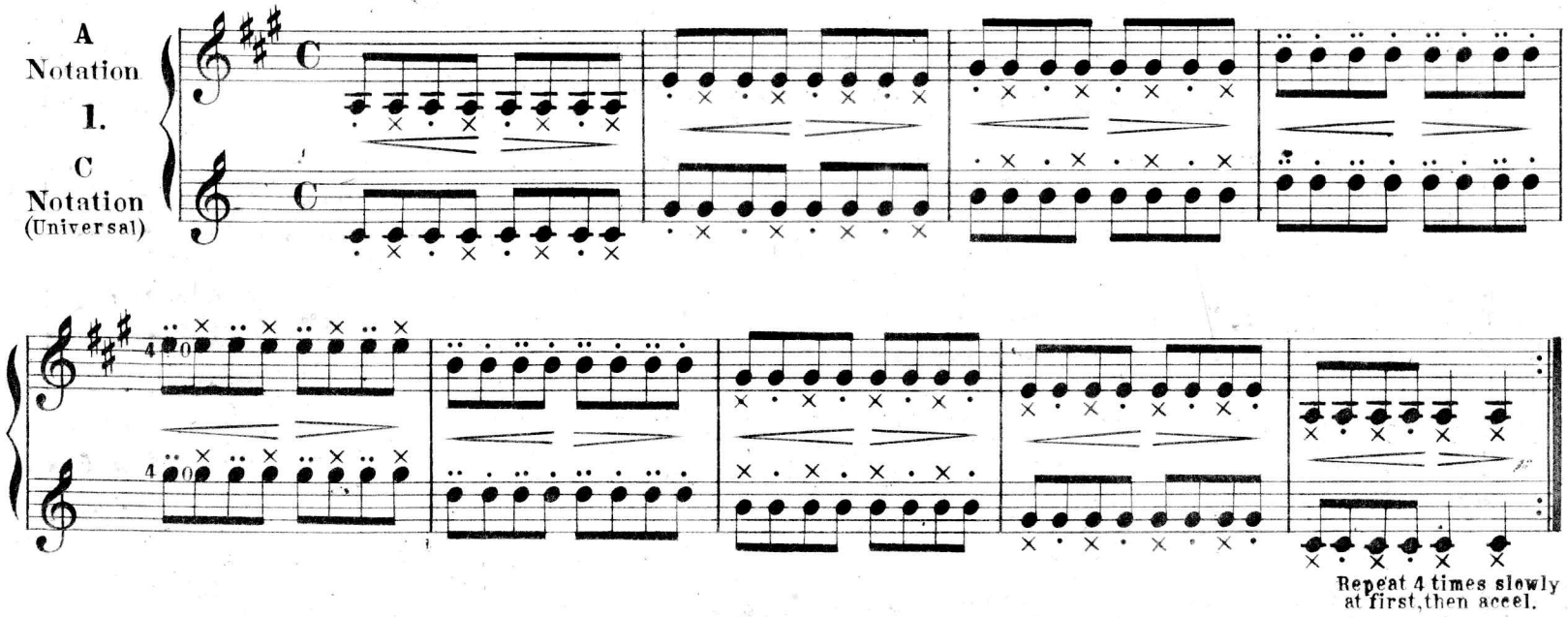
PART I.

PAUL ENO.

A Notation

1.

C Notation (Universal)



Right hand fingering same as No. 1.

2.

CAUTION: In using the double or alternate fingering for the right hand, the student must be very particular to make each tone as even and equal in quality as possible, as there is a difference in the action of the 1st finger and thumb which is more noticeable than between the 1st and 2d fingers. Encircled figures thus ② indicate the string on which certain notes are to be played. Marks of expression must be considered with care, play as marked, then the opposite effect.

EXPLANATION OF MARKS AND FIGURES.

For Right Hand

... 3rd finger
.. 2nd finger
. 1st finger
× Thumb

For Left Hand

1 1st (index) finger
2 2nd finger
3 3rd finger
4 4th finger
Thumb not used

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—PART I - Continued -

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A Notation

3.

C Notation (Universal)

f-p

(Shift the 1st finger)

(Shift the 1st finger)

4.

f-p

Allegro

No doubt, these studies are used by more students and players, to develop thorough technic, than any other studies ever issued: **Follow them through carefully.**

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PART II.

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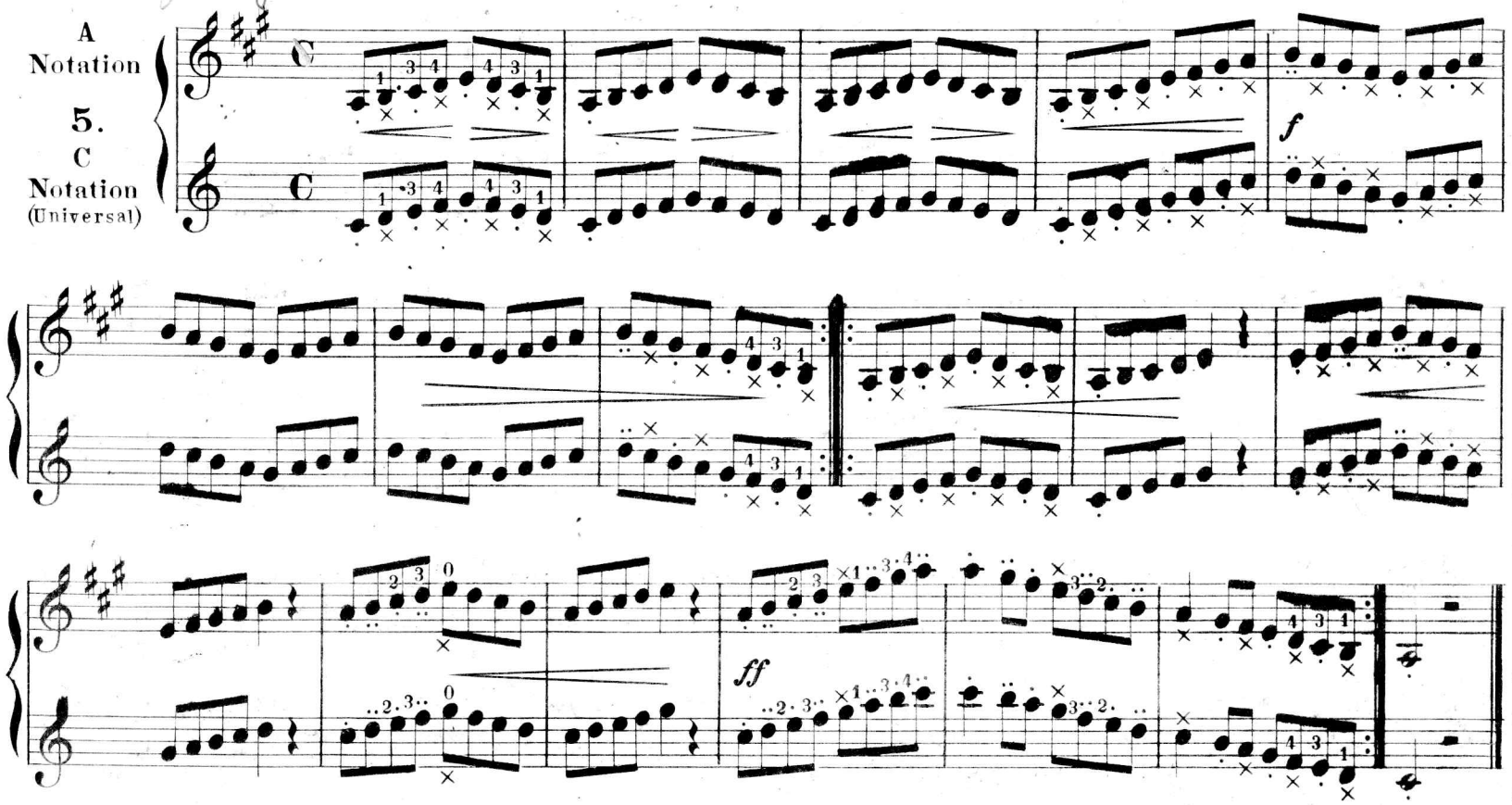
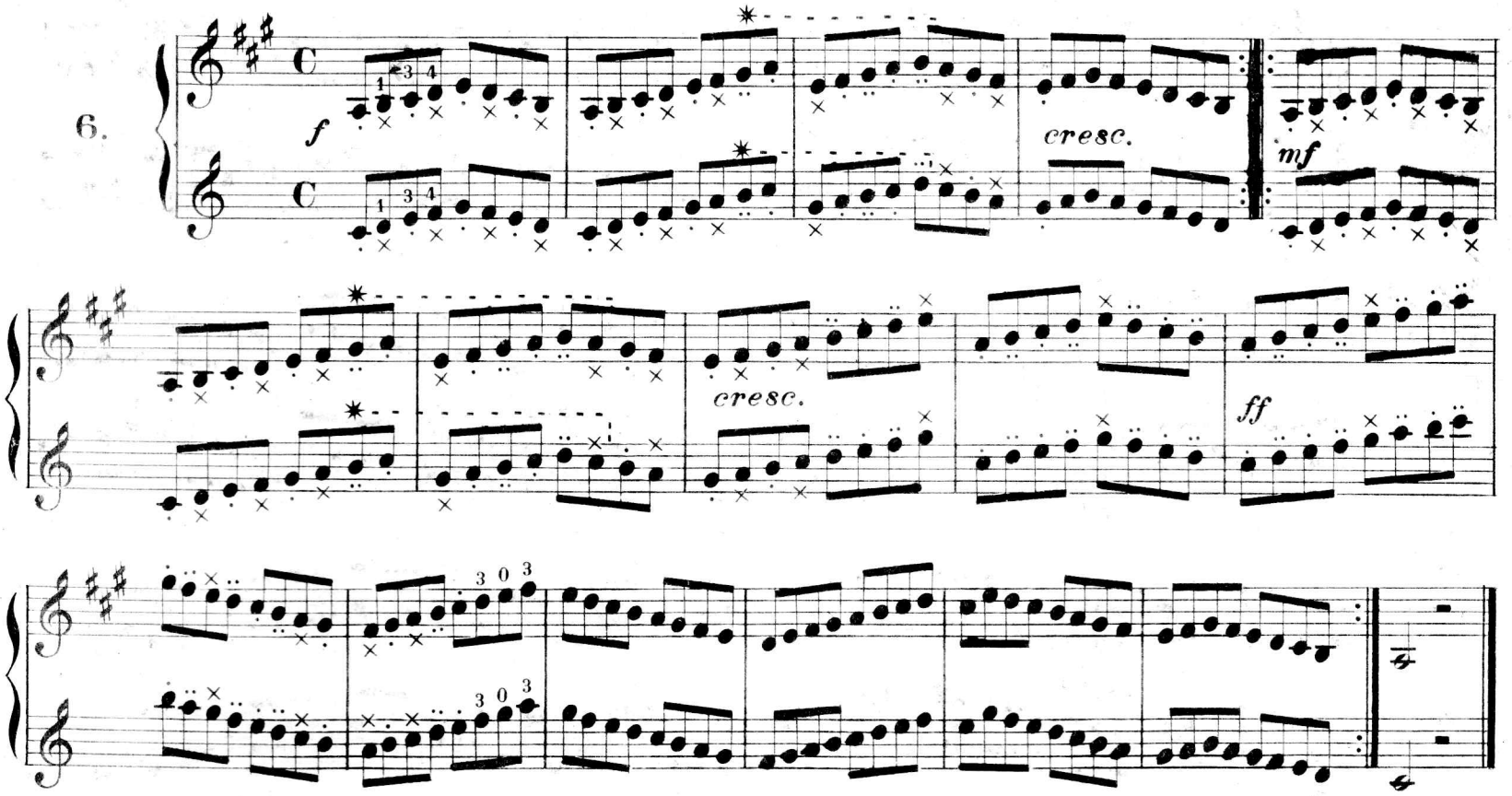
1- Tone
2 Slowly
3 L.H alone, firmly

A Notation

5. C Notation (Universal)



6.



✳ Carefully notice right hand fingering.

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PART II - Continued -

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A Notation

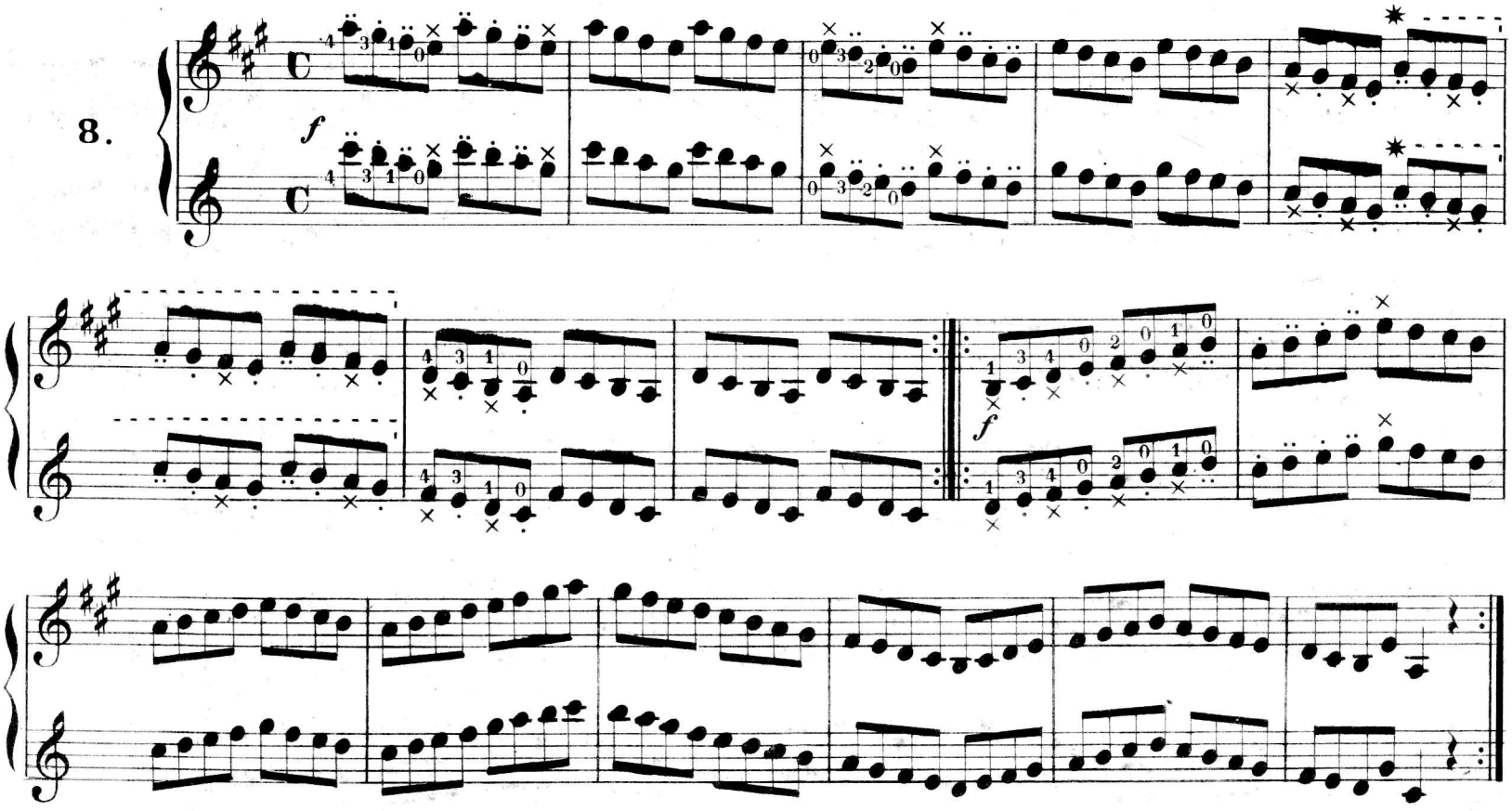
7.

C Notation (Universal)

ff

8.

f



NOTICE: The first note in **Exercise 7** may be played with the thumb when the exercise is begun but must be played with the **first finger** on repeat.

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PART III.

PAUL ENO.

A Notation

9.

C Notation (Universal)

Notice fingering carefully throughout this part

f

5 Pos

10.

2 Bar

9 fret

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A Notation

10. Continued

C Notation (Universal)

2 Bar

2 Bar

11.

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PART IV.

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A Notation

12. C Notation (Universal)

cre - - - - scen - - - - do

f *ff*

13.

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PART IV - Continued -

PAUL ENO.

A Notation

13. Continued

C Notation (Universal)

9 Pos.

9 Pos.

14.

6 Pos.

6 Pos.

6 Pos. 1 Pos.

6 Pos. 1 Pos.

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PART V.

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Keep finger down on lowest closed note

A Notation

15.

C Notation (Universal)

simile

ff

16.

ff

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PART V - Continued -

PAUL ENO.

A Notation

16. Continued

C. Notation (Universal)

ff

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PART VI.

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A Notation

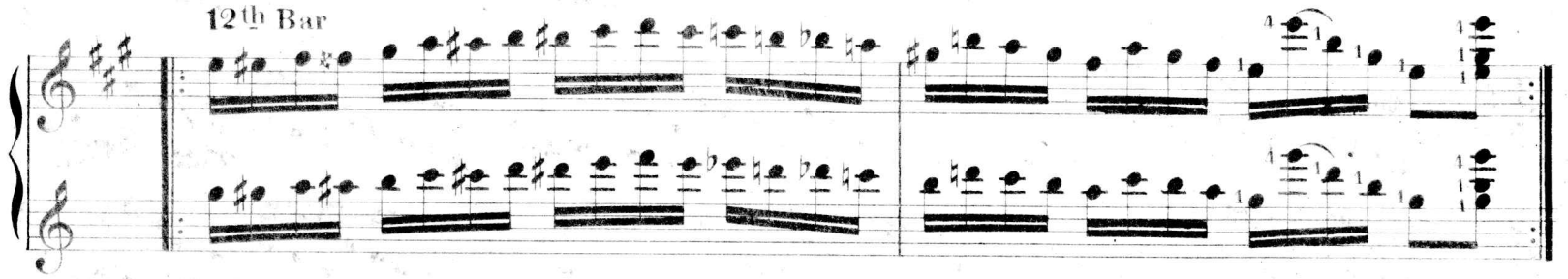
17. C Notation (Universal)

5th Bar (Keep 1st finger down)

7th Bar

10th Bar

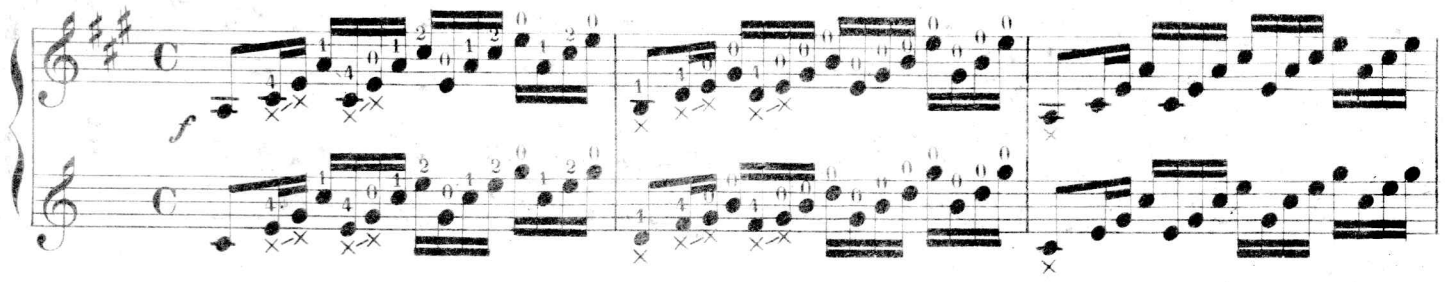
12th Bar



17th Bar

Keep fingers of left hand on closed notes as long as possible.

18.



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PART VI - Continued -

A Notation

18. Continued

C Notation (Universal)

19.

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PART VII.

PAUL ENO.

A
Notation

20.

C
Notation
(Universal)

f

21.

8 Pos.

12 Pos.

17 Bar

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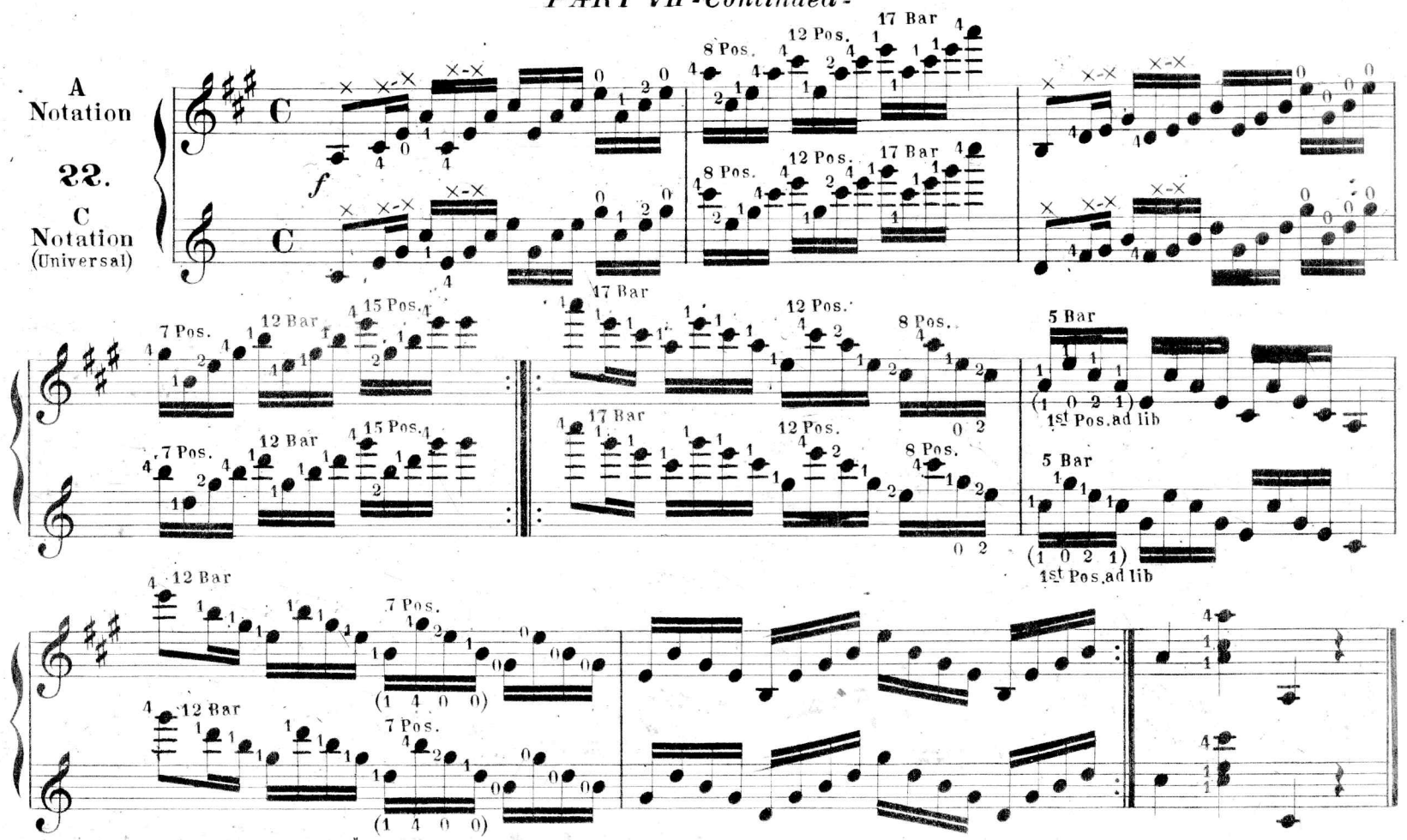
PART VII - Continued -

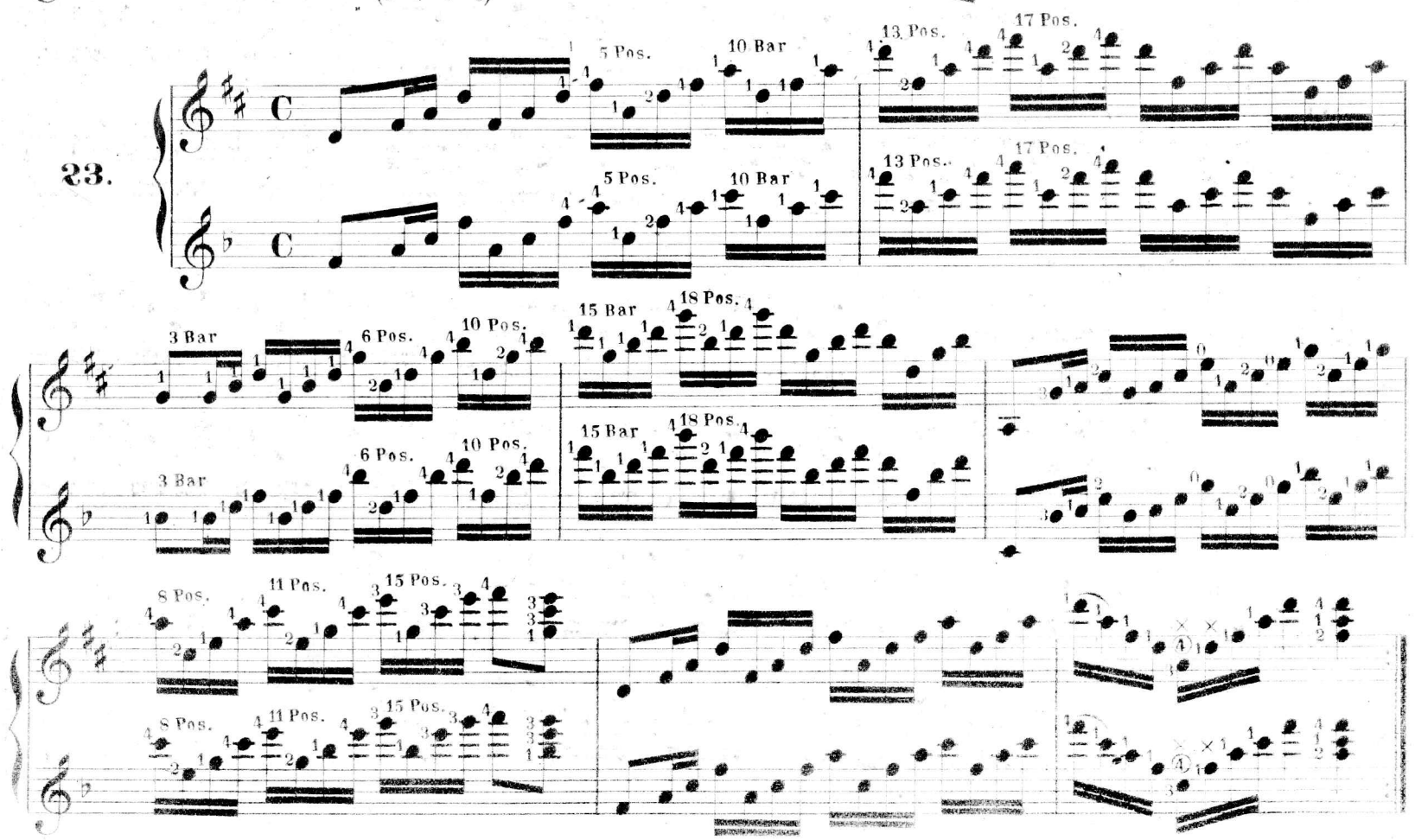
A Notation

22.

C Notation (Universal)



23.



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PART VIII.

PAUL ENO.

(Snap and Slur)

A Notation

24.

C Notation (Universal)

mf-f

Keep 1st and 4th fingers down

Keep 1st and 4th fingers down

25.

f

10 Bar 8 Pos. 6 Pos. 5 Bar 3 Bar 1 Pos.

10 Bar 8 Pos. 6 Pos. 5 Bar 3 Bar 1 Pos.

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PAUL ENO.

A Notation

26.

C Notation (Universal)

27.

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PART IX.

PAUL ENO.

Etude on Nos 24, 25, 26, 27 (Part VIII - Snap and Slur)

Tempo di Polka.

A Notation

28.

C Notation (Universal)

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PAUL ENO.

STUDY A LA RONDO.

A Notation

29.

C Notation (Universal)

Allegro vivace.

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One or Two Banjos

PART X.

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A PLEASANT STUDY IN D MAJOR (F Major in C notation)

Allegro moderato.

A Notation

30.

A Notation (Banjo obligato)

NOTE: The upper line is preparatory to positions required in playing the lower line. This exercise may be played as a Solo or Duett; for Solo study, play upper line first then repeat and play lower line.

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One or Two Banjos

PAUL ENO.

PART X.

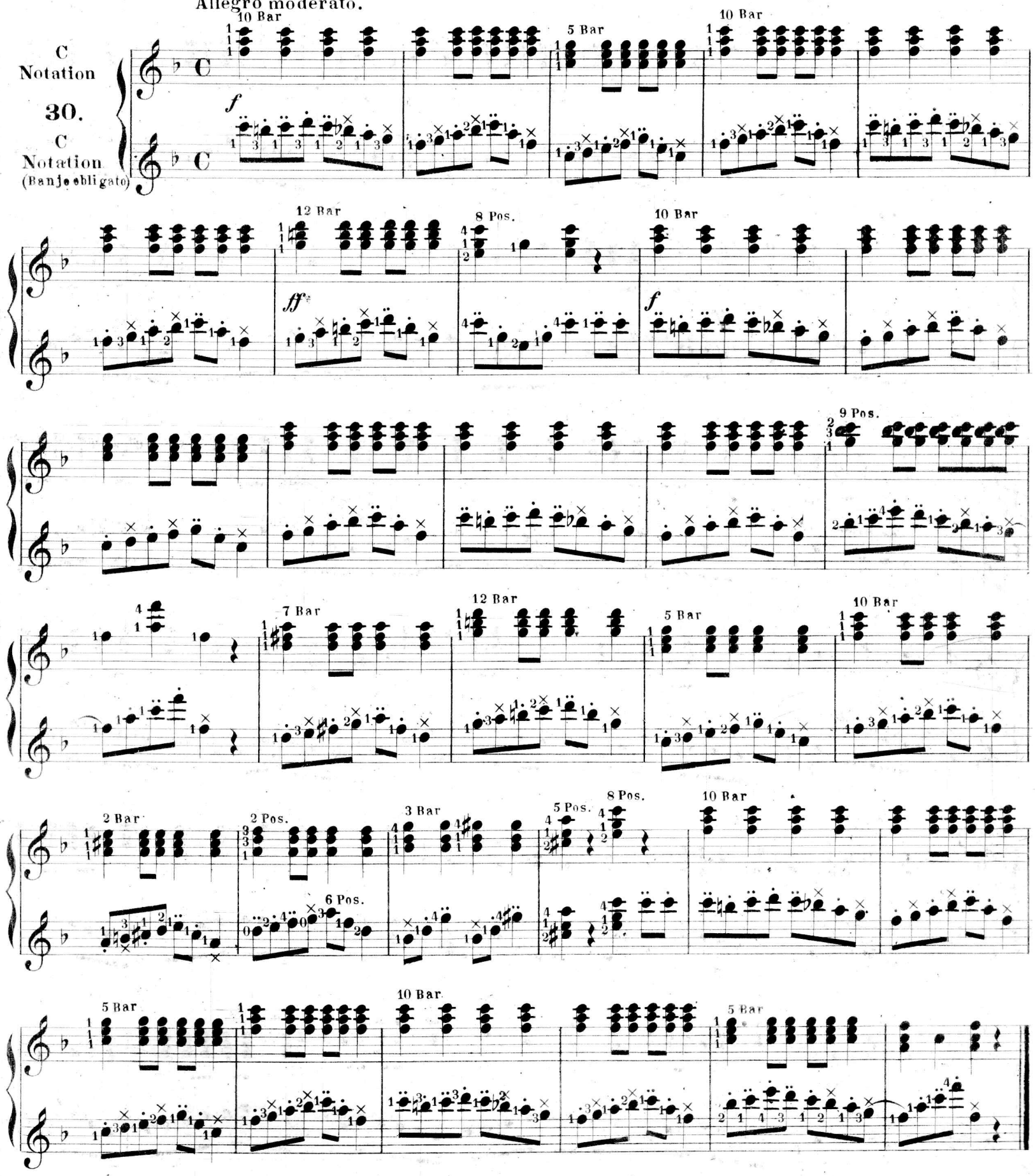
A PLEASANT STUDY IN F MAJOR (D Major in A notation)

Allegro moderato.

C Notation

30.

C Notation (Banjo obligato)



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TUNING CHART

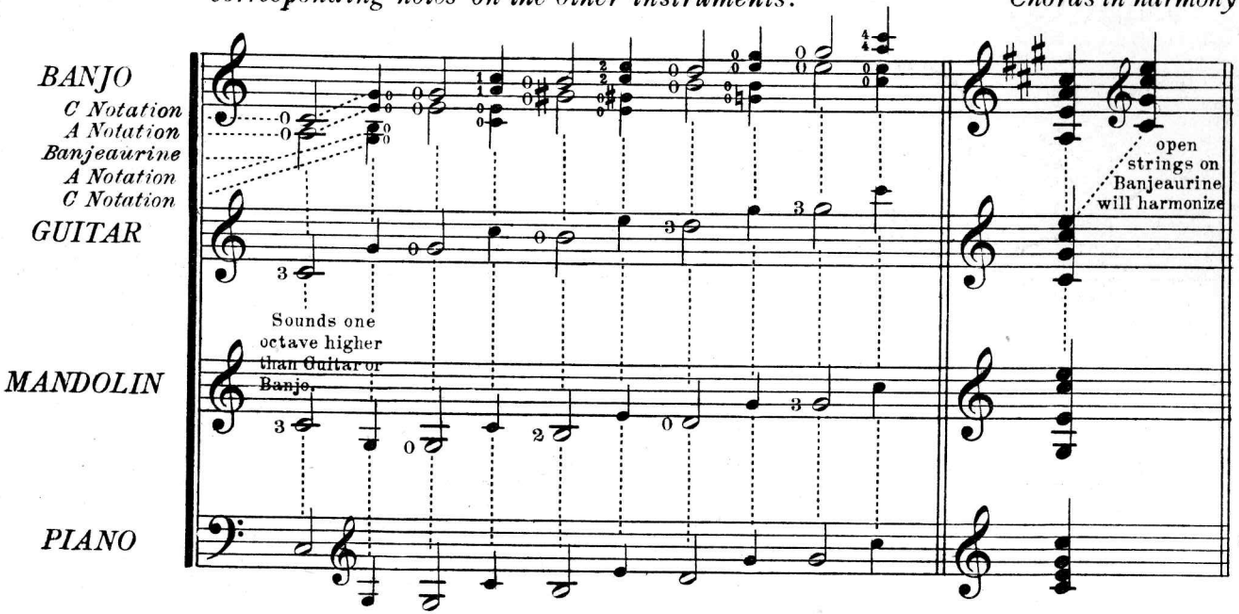
PAUL ENO

BANJO. Chromatic scale, ascending, showing position of each note.
or Banjeaurine

Encircled figures ② indicate string on which notes are found—if any of above notes are affected by a flat (♭) they will be found one fret lower than the natural note. A sharped note affected by a natural (♮) will be found one fret lower, a flatted note affected by a natural (♮) will be found one fret higher.

Form for tuning Banjo, Banjeaurine, Mandolin & Guitar together with Piano—small notes are for Banjeaurine with corresponding notes on the other instruments.

Chords in harmony



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